

Six Months Aint No Sentence
2016
Jim Leftwich

Book 182

|||||

07.19.2016

rascible & kempt
meditations and explorations in and around the poem
2016

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ACT EIGHT THOUSAND FOUR HUNDRED TWENTY EIGHT

sank sweet history: "into county talons"
 battleship magnetometer appreciate: "lectures acrostic rooks"
 because with partners: "anvil bled exits"
 exist an old: "causal bottle bank"
 assembled a team: "sweat management pith"
 level of protection: "pan at glove"

overlooks monkey geothermal: "money mandrake latitude"
acoustic mandate eelgrass: "boson internal theme"
selecting altitudinal loons: "wavers tremors slip"
stationed bison shipwreck: "loot crass geode"
backcountry interval tremolo: "tectonic dream folds"
into the waters: "parse apprentice historic."

ACT EIGHT THOUSAND FOUR HUNDRED TWENTY NINE

and she captured: "speech nests posse"
watched the howl: "lectern knocks gritty"
conundrum stupid happens: "dusk concert epicenter"
epidemic correlates trajectory: "drumming witches hand"
concern over microphone: "sheen theme stupor"
desk mental beginning: "relates hovering rental"
integrity threads dedicate: "roads timid jar"
knack victimization swerve: "oily guitar moss"
intellectually pejorative fatality: "veer spars fiddle"
possessing only middling: "talus curved delicate"
eagerness longitudinal spurs: "gin crow ejects"
speech bosses severely: "hopping owl rapture."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY

goggles along better: "deflect spoon roses"
reasoning trolley antagonist: "passing sediment dimmed"
evaporated was actually: "lusty parka dotted"
donate chronically lessens: "vapor seasoning gaggle"
vodka fond confers: "lung rolling wash"
illustration quicker equivalent: "tonic fund quirky"
deemed impact limbo: "pict pyre pumice"
sentiment conspiracies guardian: "rummage canned thimble"
compassion rumors versions: "filter horde narrow"
poses an alternative: "termite venison quotidian"
arsonists the narrative: "lamb quiver conifer"
perfected philosophical landlord: "loose tags batter."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY ONE

heroism much upbeat: "crew rind ash"
flexibility witness gymnastics: "then buttered fits"
retirement grist emblem: "tooth bone hive"
decisive of detractors: "tire lexicon eros"
on such contention: "mulch nesting wrists"
to get noticed: "dove clutch gut"
its structure profoundly: "strict defect turmeric"
but detecting all: "slippery offset manual"
the numeric flexibility: "flittering marrow zine"
a slipshod routine: "flux mall foundling"
kind of halo: "iced tension tractors"
drew annual profits: "blooms nasty heat."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY TWO

spaces medley crankshaft: "sails porous shard"
bathtub stardust leather: "dirty ballast raids"
postwar oral bayonet: "lorry amidst divide"
provide sprinkle importance: "warn thumb pica"
dynamics simple peek: "mud rusts morals"
glory basin wallpaper: "pickle dimple raisin"
maids trajectory affordability: "storied hand static"
imbalance and generalized: "shift slide say"
diary status bedroom: "winged dictions brillo"
courtyard sift umbrella: "doom lizards dabble"
downpours alongside editions: "paper leek portal"
unveil essay shelving: "nets weather craft."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY THREE

pork private dying: "drain soluble vertical"
highlights updated sequential: "crest agents ramble"
screening celibate cheese: "blink legs serious"
series concocts coauthors: "screaming lights pink"
phlegm arrowhead dovetail: "invite dated celery"
chink bruise designation: "clocks breaded ruse"
scramble organist synopsis: "gains lope socialist"
regency antelope fanatic: "bitter lever wink"
success association boost: "snooze farming cement"
historical hitter discontent: "rooster antic synapse"
solution fever charm: "signage failure thirsts"

brain ink sneeze: "chins sequin flying."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY FOUR

cottontail answers cloud: "finger lather tanker"
poetry shoes courthouse: "quests snoring wrench"
magpies profile citadel: "choir summer hunting"
cunt research attenuate: "pie poetics rotten"
simmer honk nonfiction: "inches sows files"
firecracker doubtless muckraker: "research punk donuts"
stench blueprints grimaced: "doubts blues chair"
ignored clarity hurricane: "shutters parity essence"
deliquescing gutters somber: "hinge stalling puddles"
tinker purity resistance: "stance amber canoe"
brother quintessence peddlers: "rims raking friction"
fingernails something fingerstalls: "antenna cites horse."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY FIVE

red junk inventory: "funk corn pirate"
blue acorn statistics: "sputters cattle harmony"
bitch operation jail: "snare orange gland"
hand spittle exist: "batch glue fled"
orange crystal manner: "junket thorn periscope"
hair harmonica youth: "pity mystical harp"
harmonica red lands: "bled few rich"
crystal blue victimhood: "hard orange flare"
spittle bitch startling: "mush trod fickle"
operation hand trafficking: "starling times brands"
acorn orange introduction: "mouth banner resists"
junk hair ushered: "trail tactics ventilator."

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY SIX

jutting warts breathed: "water chord mulch"
shoes knees henchmen: "plop mint solid"
blah spring petticoat: "crowd bullied whistle"
whisper condition eyelid: "blot shows tingle"

ACT EIGHT THOUSAND FOUR HUNDRED THIRTY SEVEN

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forl American, extooth braf
represent illusic
terrifix of endorsememe
reactionary election
of realities, changes
pro-than the albeit
middle growling theocracy,
nomination we carrot
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irrigation grooming our
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archetypal madness. into
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them over the
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the sleep of reason
micromanages an ugly
political umpire quilting
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archetypal madness. peripheral
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overwhelming pool-pressure

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othe snowing the strategic real.

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reactionary diseases
nostalgia realities, changes
pro-bucolic the albeit
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fantasy grooming our
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archetypal madness. imagine
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the exile of reason
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contemporary lack. bluster struggles
for possible unfortunate
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othe sensory the real.

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terrifix straightforward downpour
reactionary diseases decide
nostalgia realities, yield
pro-bucolic cryptic albeit
hermetic growling despair
lens vantage carrot
artifact unfettered class and
fantasy grooming our implicit
disgust. longing soups lack
sour source response carnival of
ambiguities madness. imagine
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some relinquish conceits of
quintessential irresolution,
presumably lawful hat-fatigue
somatic floats suburban
spell-casting litany the
anti-morsel argument.
contradictory feathers vertiginous,
the snakeskin of reason
micromanages a frightening
authoritative literature quilting
the residue reflection purple on
contemporary lack. process struggles
for possible explicating
reification of limited
nonsense, raw self-hypnosis
eats exposure, emerging

annihilation sensory the real.

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Joseph Conte
Seriality and the Contemporary Long Poem (1992)

Robin Blaser's participation in the "Berkeley Renaissance" that began in the late 1940s and carried through the 1950s led to his collaboration with Robert Duncan and Jack Spicer on the definition and practice of the serial poem. In the letters and poems exchanged among these poets, they speak to their displeasure with the isolated perfection and closure of the well-made lyric that was filling the academic journals and anthologies of the time. In his essay, "The Fire," Blaser points out that "the beauty of the idea that you can write a single poem" is "a lie" (v). He recounts how he and Spicer agreed that the serial poem would instead offer "a narrative which refuses to adopt an imposed story line, and completes itself only in the sequence of poems, if, in fact, a reader insists upon a definition of completion which is separate from the activity of the poems themselves [...]. I like to describe this in Ovidian terms, as a *carmen perpetuum*, a continuous song in which the fragmented subject matter is only apparently disconnected" (vi). Blaser proposes an infinite form that resists the imposition of narrative development and poetic closure. Ovid's declaration of a "continuous song" occurs in the prologue to his *Metamorphoses*, and thus it suggests the protean shape and fluid dynamics of an ongoing poem. Equally important to Blaser is the precedent set by the *Metamorphoses* as a long poem without the narrative telos of the epic. It is also significant that Blaser alludes to the "continuous / *carmen*" once again in his elegy to Robert Duncan that closes *Pell Mell*, placing Duncan, Spicer, Olson and other departed poets in an elysian field of the eternal poem (vii).

Blaser's preface to *Pell Mell* speaks to the essential characteristics of the serial form. He tells us that "these poems follow a principle of *randonnée*—the random and the given of the hunt, the game, the tour." Blaser chooses the role of the hound over that of the fox; he would prefer to pursue rather than to lead. The aleatory nature of the series thus suggests that it is anarchic - not that it resorts to total riot, but that it refuses to impose an external order on its subject matter. It is Blaser's conviction, however, that the random and fragmented materials of the continuous song will eventually reveal their sublime connections. One might contrast Blaser's hopeful pursuit to the despair of Ezra Pound when he found that he could not make his epic poem cohere.

|||||

nuanced mandala closure compelled
represent generational framework
terrific straightforward downpour
hierarchical diseases decide
nostalgia realities, synthesis
pro-bucolic cryptic coherent
hermetic dimensions despair
lens vantage pantheon
artifact unfettered monologue and
fantasy drinking our implicit
disgust. longing documents lack
sour source serial carnival of
ambiguities expectations. imagine
so difficulties contract rival
some relinquish volumes of
quintessential biology,
presumably lawful encircling
somatic sublime suburban
spell-casting litany continuous
anti-morsel definition
contradictory fire vertiginous,
the flowers of reason
micromanage a heterodox
authoritative centrifugal quilting
the residue progression purple on
contemporary discontinuous process
struggles for dispersal explicating
reification of interconnectedness
nonsense, interchangeable self-hypnosis
eats exposure, inconsequential
annihilation sensory the whole.

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preoccupation represent illusic
variously terrifix of endorsememe
returning reactionary election
motifs of realities, changes
constant pro-than the albeit
sections middle growling theocracy,
scissors nomination we carrot
virtue zombi-wash. class and
abandoned irrigation grooming our
imposed disgust. all soups are
internal sour at the carnival of
rhythms archetypal madness. into
phrasing so frequern we attire
expresses some media vents of
inquiry overwhelming pool-set,
centering cour, hat-fatigue
willingness floats with
stimulus over the
familiar prolific week.
phenomena and vertiginous,
intrinsic sleep of reason
composed an ugly
congregation umpire quilting
desultory gold-mine purple on
itinerary lack. bluster struggles
hegemony an unfortunate
capitalism of celebrated
disparities, to rectify
absorbed exposure, close
codes snowing the real.

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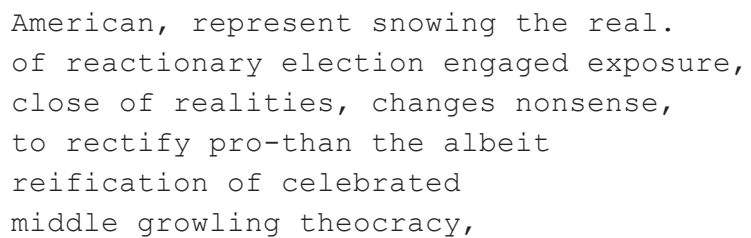
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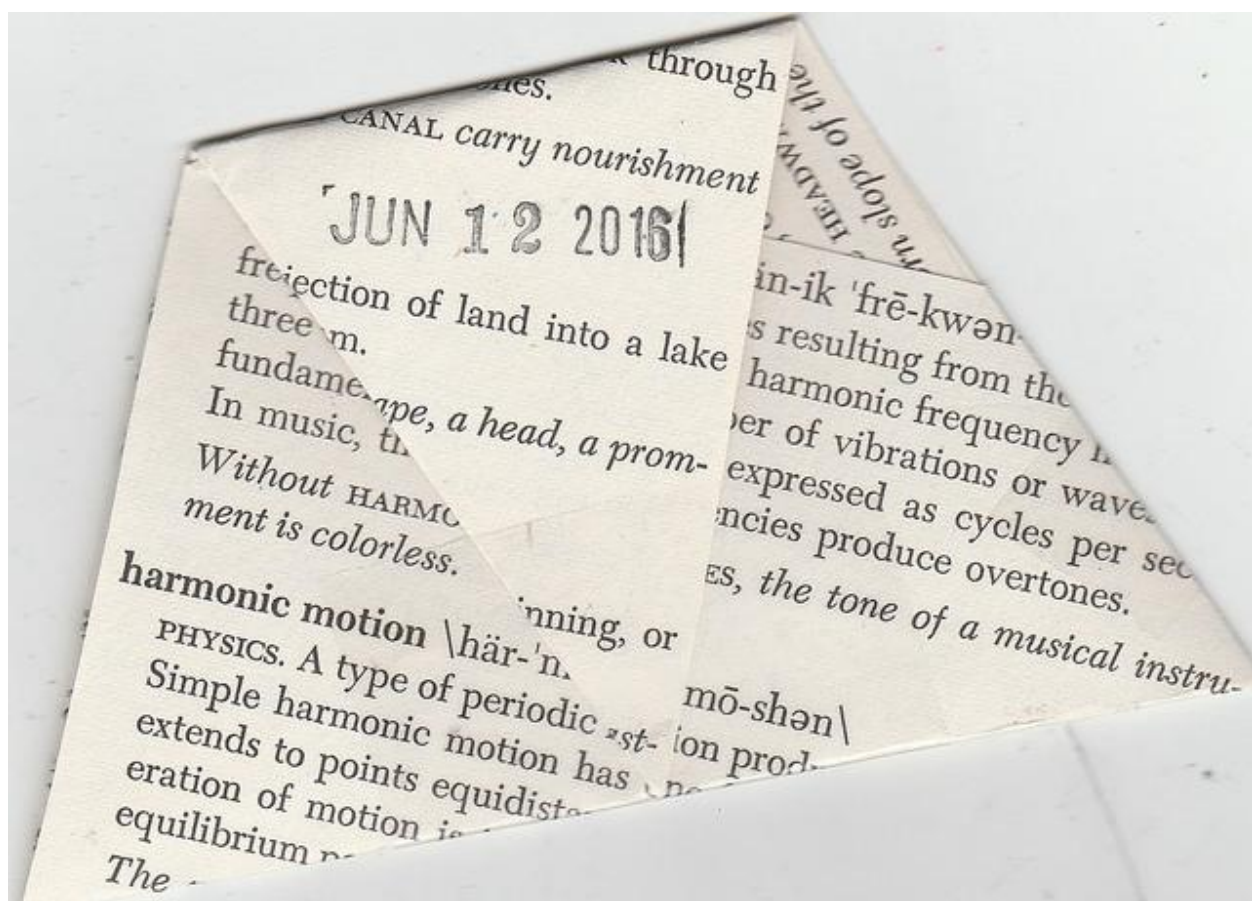
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Guest Creek

ARC 362G







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joint, by means of which it is connected with the inner side of the base of the first phalanx of the thumb.

The thumb is also provided with adductor muscles, which, like the opponens, draw the thumb inwards towards the palm. of these there are two, the *oblique* and the *transverse adductors*. The former has hitherto been described as the deep part of the short flexor, but the description here given is that now generally adopted. This muscle lies deeply in the palm, and, although covered by those already described, it assists in imparting to the ball of the thumb its characteristic fullness. The oblique adductor is in greater part inserted into the inner sesamoid bone, but it also sends some fibres to the outer sesamoid as well, which unite with those of the flexor brevis. Much more important from our standpoint is the *transverse adductor*. This muscle does not assist in forming the swelling of the ball of the thumb, but lies internal to it; it helps to form

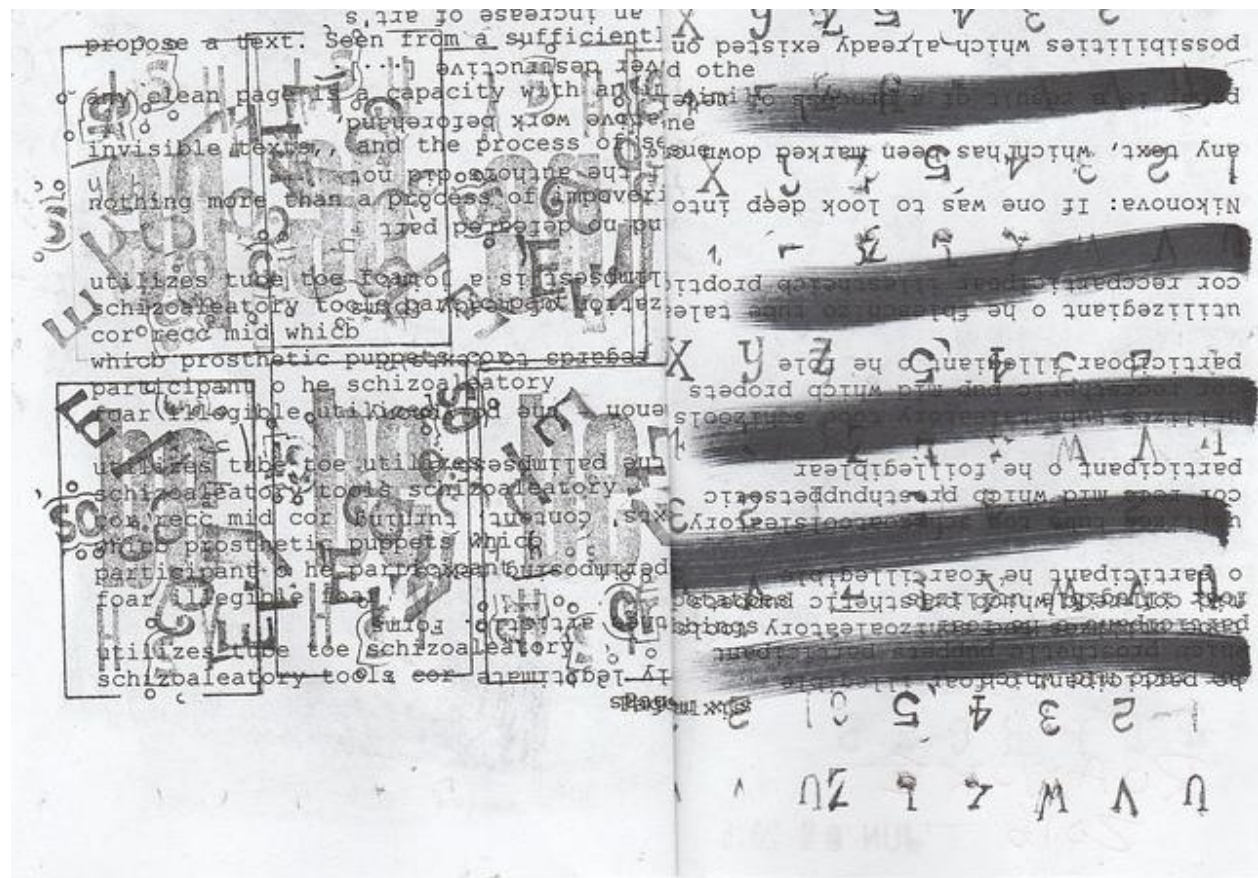
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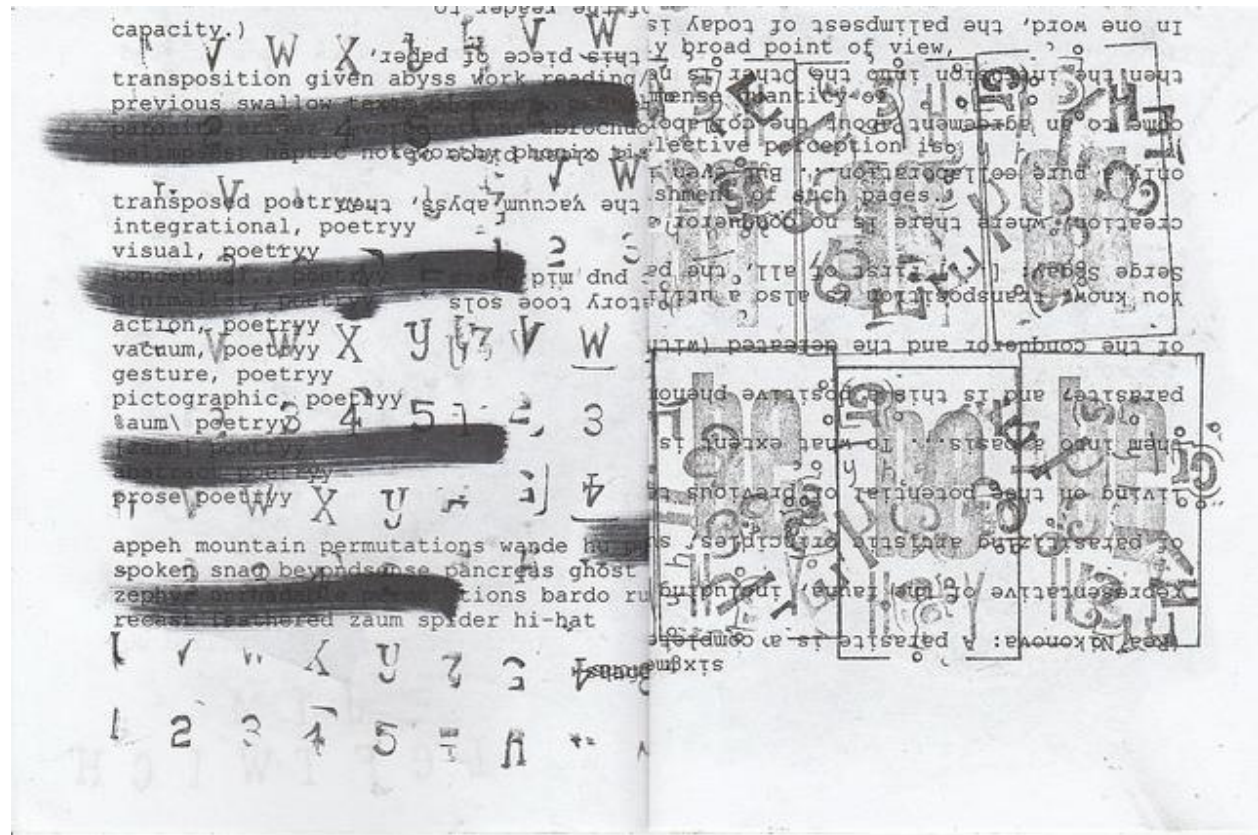
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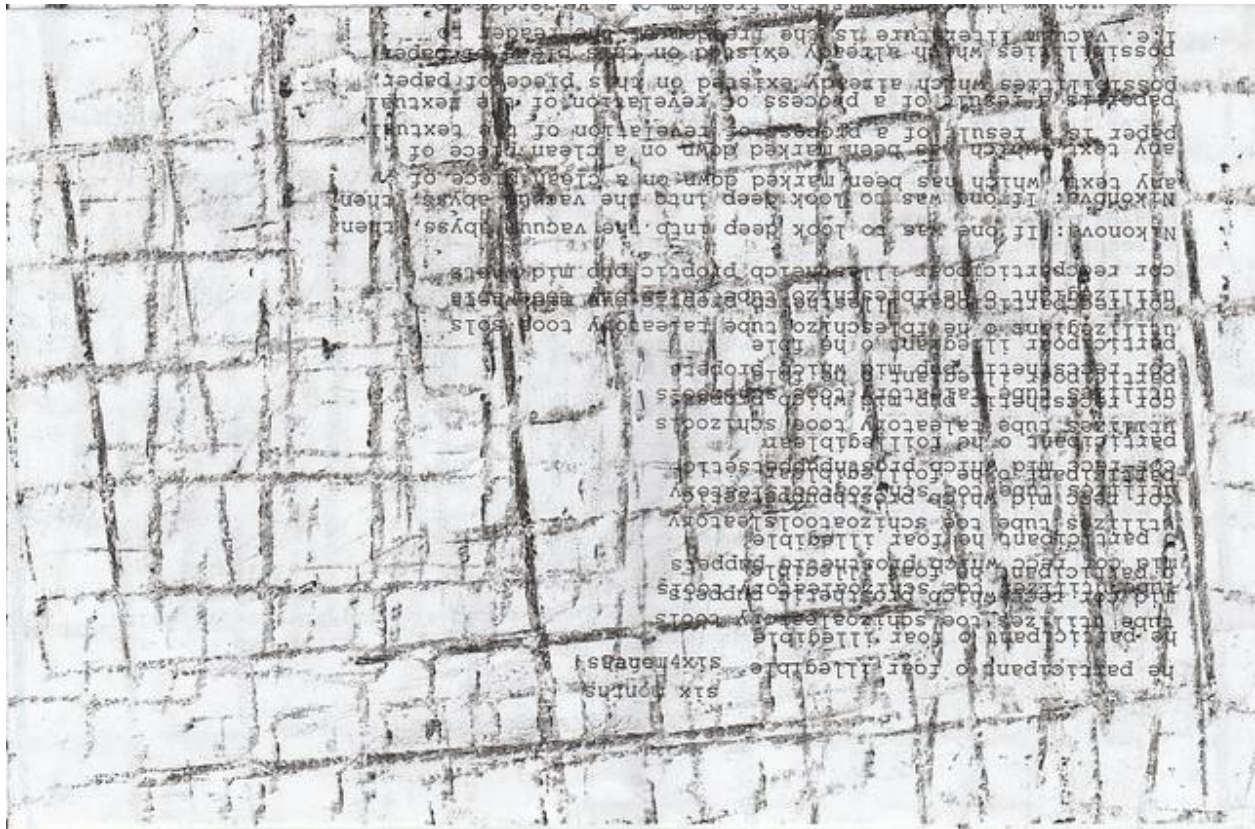
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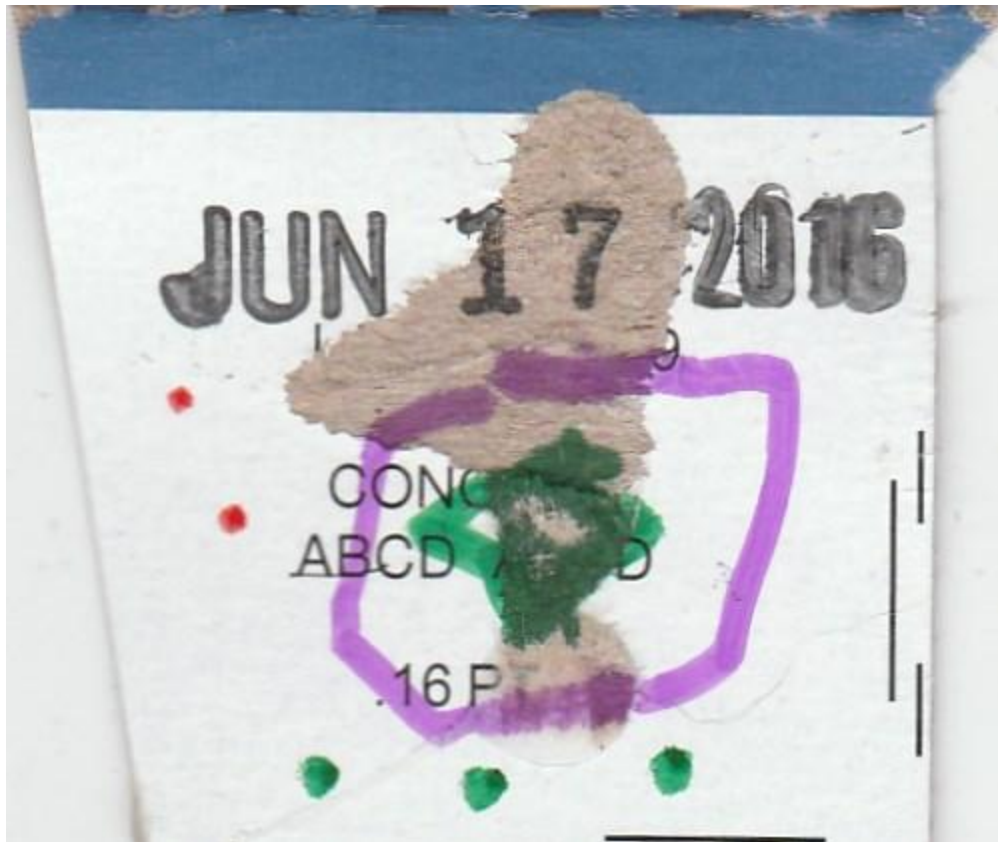
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07.24.2016

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07.25.2016

A D JAMESON

from What's So New about the New Sentence?

2010

I like Perelman's summary, although his stronger emphasis on parataxis somewhat reduces Silliman's 1st, 6th, and 7th points; he also revises point 4 to being a function of parataxis, losing some aspect of the original "torque" (which admittedly Silliman does not define, other than as "increased polysemy/ambiguity.") (Torque implies, to me, the sense of language turning or being turned against itself, which I read as meaning that a new sentence can have its own ambiguities that arise independently of its lack of syllogistic connections with its neighboring sentences.) All in all, Perelman's stance here strikes me as slightly more extreme than Silliman's.

|||||

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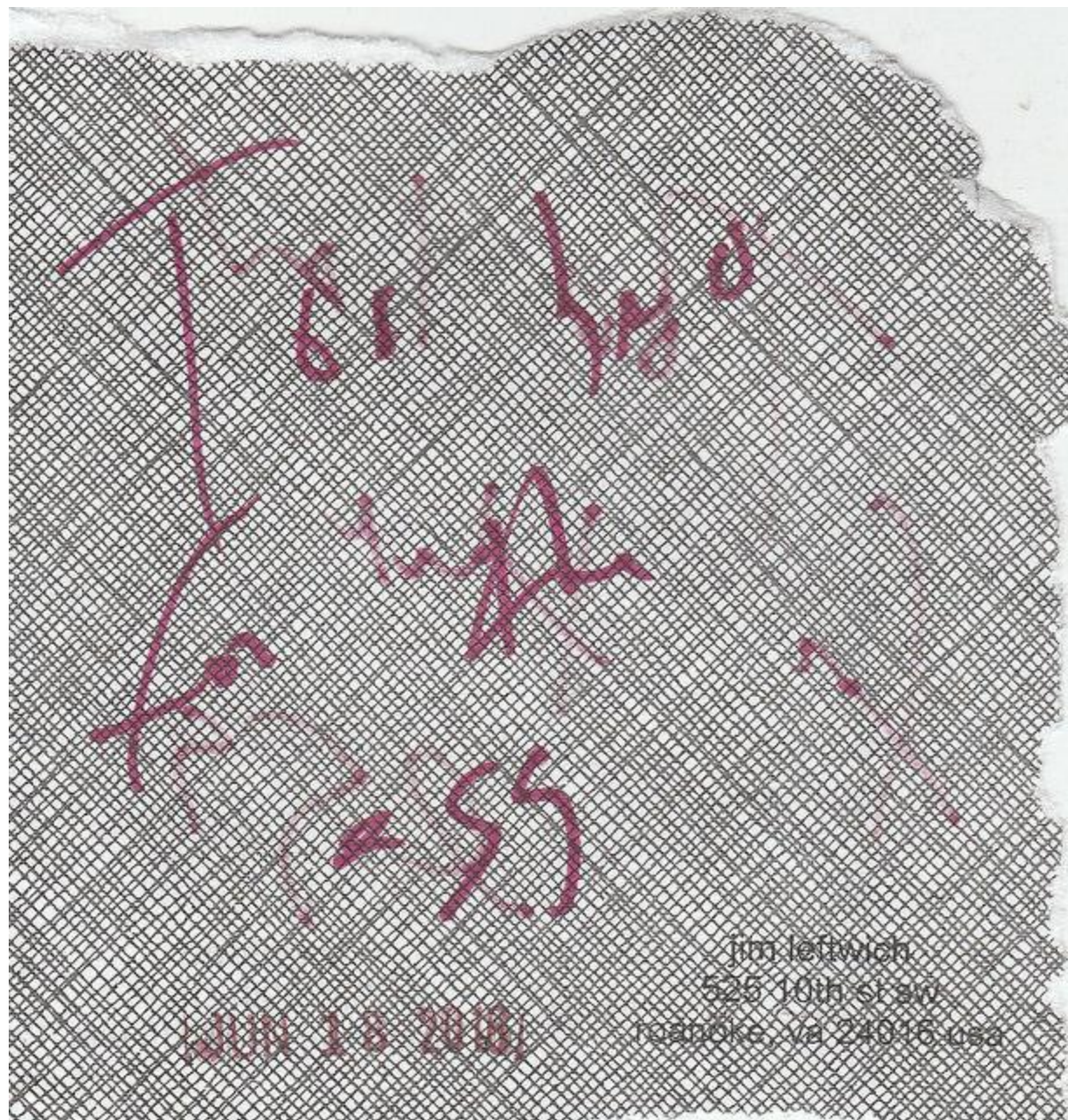
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Leftwich

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JUN 18 2013

Jim Leftwich
525 10th St SW
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rejected the imputation. It might be permissible to conclude that Rousseau, in writing *Discours*, took on political theory, did not really have his mind on politics. In this respect, nonetheless, he gained in clarity over John Locke. *The Two Treatises of Government* had referred to the powers of an undefined majority; *Du contrat social* wound up in an emotionally suffused claim for political democracy. Rousseau had his triumphs. In America, the great Jefferson incorporated strict Lockean doctrine in the Declaration of Independence. When shortly thereafter the French revolutionaries wrote their own declaration, they gave a place for Rousseau's general will and sovereignty of the nation. On both sides of the Atlantic, however, there was fumbling over the fundamental questions of popular government: who has to have the right to vote?

The mainstream of Enlightened thought had no quarrel with Locke's assertion that property was a natural right. Yet Rousseau's agreement with Locke, in this case, was uneasy. Although he did not write down specific remedies, he was persuaded that political democracy could not work without a relative economic equality. In the seething atmosphere of the second decade of the 18th century, a little band of dissenters took their aim at the *Contrat social*. Rousseau's doubts. In 1755, the obscure philosopher, *Le Code de la nature*, attacked property as the source of all crime, torturing the world and he made a proposal that was to have a profound history: let every man contribute to the common good according to his abilities and receive according to his needs. Two decades later the Abbé de Mably, starting with equality in the law of nature, contended along with Rousseau and on that matter with the early Rousseau—that the introduction of property had destroyed the golden age of man. Soon, François-Noël Babeuf, civil servant turned radical journalist, tried to organize a revolution within a revolution to secure the true equality of the people. In England William Godwin, who had understood the immutable laws of the universe, vigorously pushed reason into concerning not only property but even the state and marriage. Such scandalous utterances, however, were only tiny specks in the sky. As the 18th century was dying, property seemed to be resting on a firm and solid support.

The law. For the Enlightenment, the law under which men actually lived required urgent consideration. There had hardly been a greater contrast between the law of the courts and that which reason allegedly perceived in nature. Once Calvo had given his definition, the law of all lands was summoned to the supreme tribunal of reason. Man-made law, said the indictment, was not only inferior as it conflicted with nature's law. Even the famous case of William Blackstone, who in the English common law, accepted the argument. On the Continent, where there was little ground for contentment, the spirit of legal thought was uncompromising. The law, said the zealous, was not made by edicts and legislative enactments but was discovered by right reason. The instrument of reform was rigorous code, a summation of legal wisdom that could be administered with mechanical precision. The outcome was partial victory in the Prussian and Austrian codes and in the Code Napoléon.

Economic theory. Another aspect of human affairs that the Enlightenment sought to judge was the economy. The practical world seemed to be a long history of economic state interference in economic pursuits—mercantilism—and a recent history of middle class dissatisfaction. In France, the wars of Louis XIV had wrought great misery, and even before the King's death, critics had called for proper reforms. Among the first to apply rationalist criteria was the Sieur de Boisguillebert, in whose judgment state interference did violence to the law of nature, which prescribed a harmony of interests; right reasoning under the stimulus of free competition was the proper guide to economic behaviour. A half century later Louis XV's physician, François Quesnay, founded the physiocratic school on essentially the same assumptions. The physiocrats' economic man was motivated by self-interest but lived under nature's dictate of harmony; it followed, therefore, that unfettered private activity was the certain means to the

Adam Smith's *Inquiry into the nature and causes of the Wealth of Nations* (1776), a declaration of economic independence, criticized the physiocrats' emphasis on the unique importance of land but otherwise revealed Smith's kinship. Smith began by asking the butcher and the baker intent on their own good and wealth to demonstrate the power of the system of natural liberty. Sharing the English dislike of extremes, he was not doctrinaire but began with a series of observations and utilitarian arguments there lurked the old rationalist conviction about a great Director of Nature leading men "by an invisible hand" to serve a wider cause than their immediate own. Smith had no illusions about the way men conducted their business affairs, and he wanted the state to protect the weak against the strong. Nonetheless, his bias was for the free individual determining his own destiny. Smith spoke at the right moment and became a revered teacher of the following generations.

The meaning of history. The Enlightenment's thought about history began with a dilemma. The basic rationalist values were timeless, but the practical purpose of examining the world's past experience was to strip away the accidents of time and place and lay bare nature's "constant and universal principles of human nature." Another service from studying history was required: when real men were so removed from the man of reason and nature, it was the task of the historians to explain the causes of the gap. To their labours most of the students of the past brought a point of view that suggested the answer in advance. As a result, numerous historical works played the theme of the evil consequences of religion and political benightedness. The histories of such as Voltaire, Guillaume Raynal, Hume, and Edward Gibbon, who recorded the humors of barbarism and religion, were heavy guns in the arsenal of the Enlightenment. They were not, however, simply camouflaged propaganda. The Reformation had inspired solid historical scholarship even if its purpose had been partisan, and the grave scholars of the 17th century had built on it to amass a vast amount of material and to sharpen the skills of criticism. The luminous names of the 18th century had a sure grasp, and their masterpieces—for such many were—of European convictions of the pleasure and the importance of reading history.

This quietly intrusive sense of historical change prompted reflection, not only on the relation of the Enlightenment to the past but also on what mankind could expect in the future. Earlier speculations were not useful guides for the latter. The ancient world had generally thought in terms of cycles in which there was a deterioration of ages from golden to iron. The Christians accepted from their predecessors the idea of cosmic cataclysm, but they would admit just one, which would come at God's own appointed time; in the meanwhile, the only significance of human history was the drama of salvation for individual souls. The Renaissance tended to return to the idea of the cycle, but it was one of birth, maturity, and decay of states after the manner of Aristotle's history of the Greek polis rather than the total upheaval of the cosmos assumed by the ancient world. The happy rebirth in 15th-century Italy was, then, merely the beginning of a new cycle. Still in the 18th century, when Montesquieu reflected on the causes of the greatness and decadence of the Romans, his interpretation continued the Renaissance approach to history.

The harbinger of a new way of thinking was Francis Bacon, the aforementioned prophet of science. The Greeks and Romans, he contended, belonged to the growth of the world, and his own generation was the time of full accumulated knowledge. It was a mistake to be chained to the hopelessness of the notion of the cycle; in the proper method of inquiry, man could move on to greater heights through the conquest of nature. It was significant that, whereas Thomas More had constructed his *Utopia* in a remote setting, Bacon had seen *Atlantis* in the future. Bacon had been thinking in terms of useful knowledge, and he found the Greeks and Romans the children and not the adults of time. Such talk was offensive to the polite community that had been raised on classical literature. For such people a comparison between the two ages

The idea of progress

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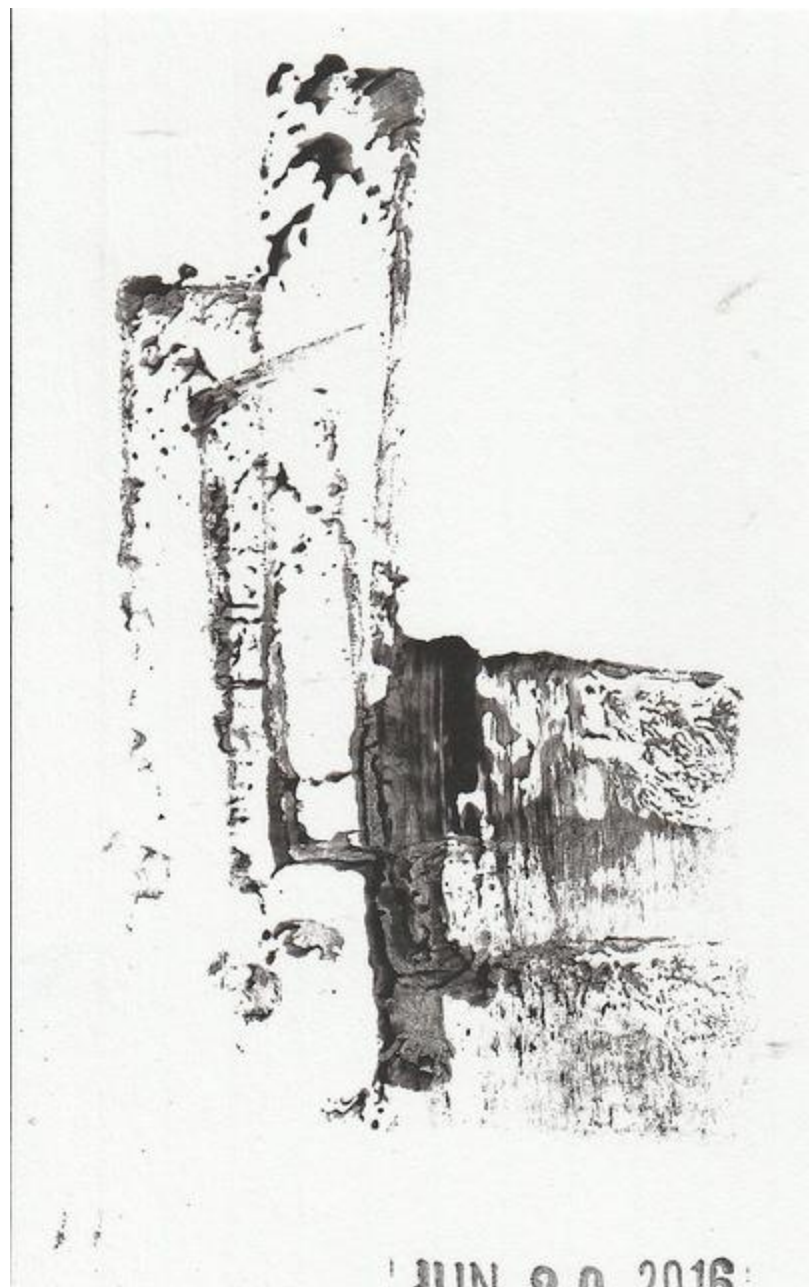
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JUN 20 2016

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and therefore a strong impetus to the zeal for humanitarian reform.

Ethical questions. Locke was primarily concerned with epistemology and gave little attention to the nonmental aspects of man. The language of the day spoke of the passions—the emotions—and their role became increasingly important as the study of human behaviour continued. The rationalist deduction held to man's inherent goodness by virtue of his reason: to know what was right was to do what was right. This statement hardly fitted the observable acts, and qualification was added when reason was not obeyed. "I would tell men what was right and he would act accordingly. But, alas! this revision was short of full accuracy: it was established fact that man who truly knows the truth may misserve it. It was therefore imperative to investigate more carefully the other sources of moral action. Even exalted rationalists had to admit the existence of ethical promptings in the nonintellectual side of human nature (i.e., in the passions). For two generations and more sought a precise explanation. Early in the 18th century, the 3rd Earl of Shaftesbury found it man's instinctive love for the good because of its inherent worth, its beauty, and its reflection of nature. Bishop Butler pointed to the conscience, the voice of God speaking to the human soul. Even Hume turned from his skepticism long enough to ascribe to man an innate sentiment for humanity, and his friend Adam Smith, the calculating economist, gained his first celebrity in 1759 from a book that stressed that sympathy was a guiding emotion in human conduct. Across the channel, Voltaire, that alleged prince of wit, found in man a natural benevolence never seen in the beasts, and a radical Morelly wrote in his *Code de nature* (1775): "In the natural order the idea of active benevolence precedes every other idea, even that of Divinity."

Running through these comforting reassurances was permeated a question of the relation between the rational faculties and the emotional impulses, and reason. Shaftesbury was persuaded that rationality and moral emotion could never be at odds because both were the same. Morelly, on the other hand, was convinced that the reason could not fail, but that sympathy and reason were invariable counsel the same. Moral decision, and Hume wrote in his most destructive vein, wrote in his 7th Essay: "We speak not strictly and philosophically when we talk of the combat of passion and of reason. Reason is, and ought only to be, the slave of the passions; it can never pretend to any other office than to serve and obey them." Many of Rousseau's passages implied, but unphilosophically from Hume's point of view, an armed conflict between reason and the passions. Under the inspiration of Rousseau's idealized man of virtue, novelists were soon playing variations on the theme that goodness was merely a matter of opening the heart's emotional spigots.

Meanwhile, the discussion had developed itself to an even more important theme. Christianity had always made its basic appeal to man's desire for the happiness of heaven and his fear of the torments of hell. It was easy to generalize this human predilection and say that the dynamic force in life was the desire to secure pleasure and to avoid pain. Christian John Locke agreed: "Pleasure and pain and that which causes them, good and evil, are the hinges on which our passions turn." With a boldness that threatened to become unseemly, generous writers, notably the exuberant Diderot, sang praises of the passions and in so doing obliquely discounted reason.

It was necessary to think of the ethical implications. Few were ready to make the pursuit of pleasure a moral code in itself. The extravagant determinists could argue that man's decisions and acts were simply the consequences of matter in motion and that there could thus be no question of morality in human life; but most reflections in ethics, despite Hume, assigned to reason some kind of brake on personal misbehaviour. Others contended that the experience of living with people taught men the need they had of each other and the ensuing necessity

to some and a reluctance to others, there circulated an assumption of a mysterious harmony between self-interest and the common good. Montesquieu wrote, "Everyone pursues the common good under the impression that he is following his own private advantage." The astute Bernard de Mandeville expressed the same conviction in his pithy aphorism: "Private vices, Public benefits."

Aleissier Pope was more succinct: "Thus God and Nature link the social frame, and bade Self-love and Social be the same."

The brave revolutionaries had confidently set out to create a science of morals, but they had only created confusion. Another question arose: If there was this anxiety about the capacity of the individual to find within himself a reassuring incentive to ethical conduct, was it possible to find a source external to the individual? For believing Christians the answer was simple: God through the Holy Scriptures and his provident angels. The world has been his command, and we are bound to obey them. It was a far more difficult question for the would-be scientific thinkers, who had broken relations with the Christian God. Thomas Hobbes in the mid-17th century had left a suggestion. In a bit of hypothetical history he told of people who in the state of nature were, each and every one, under the sovereignty of pleasure and pain. The consequence was war of all against all and life was solitary, poor, nasty, brutish, and short. To escape from this deadly plight, these people set up a state and consigned to it an all-comprehensive power to rule. The compact created obligation. Hobbes' successors faced the same problem. To restrain moral anarchy it was imperative to design a code based on the welfare of the community. The expression "the greatest happiness for the greatest number" had first appeared in the 1730s, and Claude-Adrien Helvétius made an ominous suggestion. In his book *De l'esprit* (1758), turned to the parliament of Paris and debated in Rome, Helvétius explained how to take this self-centred creature again and make out of him a social being: "It is solely through good laws that one can form virtuous men. Thus the sole part of the legislator consists of forcing men by the constraint of self-love, to be always just to one another." Out of such materials Jeremy Bentham drew his blueprint for a *laissez-faire* democracy.

Humanitarianism. It was perhaps more important that these, 18th-century thinkers could not fashion an agreed science of morals that many people were deeply concerned. The Deist search for natural religion had led to wide-ranging investigations of peoples all over the Earth, with investigations centred not on manifest differences in colour and customs but on what people had in common. And they found much. "It is universally acknowledged," Hume wrote in 1748, "that there is a great uniformity among the acts of men, in all nations and ages, and that human nature remains still the same in its principles and operations." History informs us of nothing new or strange in the particular. Its chief use is only to discover the constant and universal principles of human nature." The common totality of all men made up humanity, and humanity, by some subtlety, inspired loyalty and compassion. Under this influence, unaided reason was turning itself unobtrusively into reasonableness. When the concept of natural law was applied to social problems it underwent a significant modification. It no longer stated what was, but what ought to be; and since in so many respects the human condition fell far short of the ought, the Enlightenment began its critical, reformist, and eventually revolutionary.

Locke's demonstration that environment made men provided the dynamic inspiration for a first attack on prevailing abuses. In the presence of diminished compassion, those laboured abuses of man changed forever. The long, ceaseless campaigns waged by the intellectuals for freedom of religion and speech might appear to a cynic to be breast-beating exercises to secure their own privileges and rights, but certainly the cynic's yardstick could not measure a countless list of self-jeopardizing acts by men working to increase individual freedom for the simple reason that individual freedom was good. Out of that year-

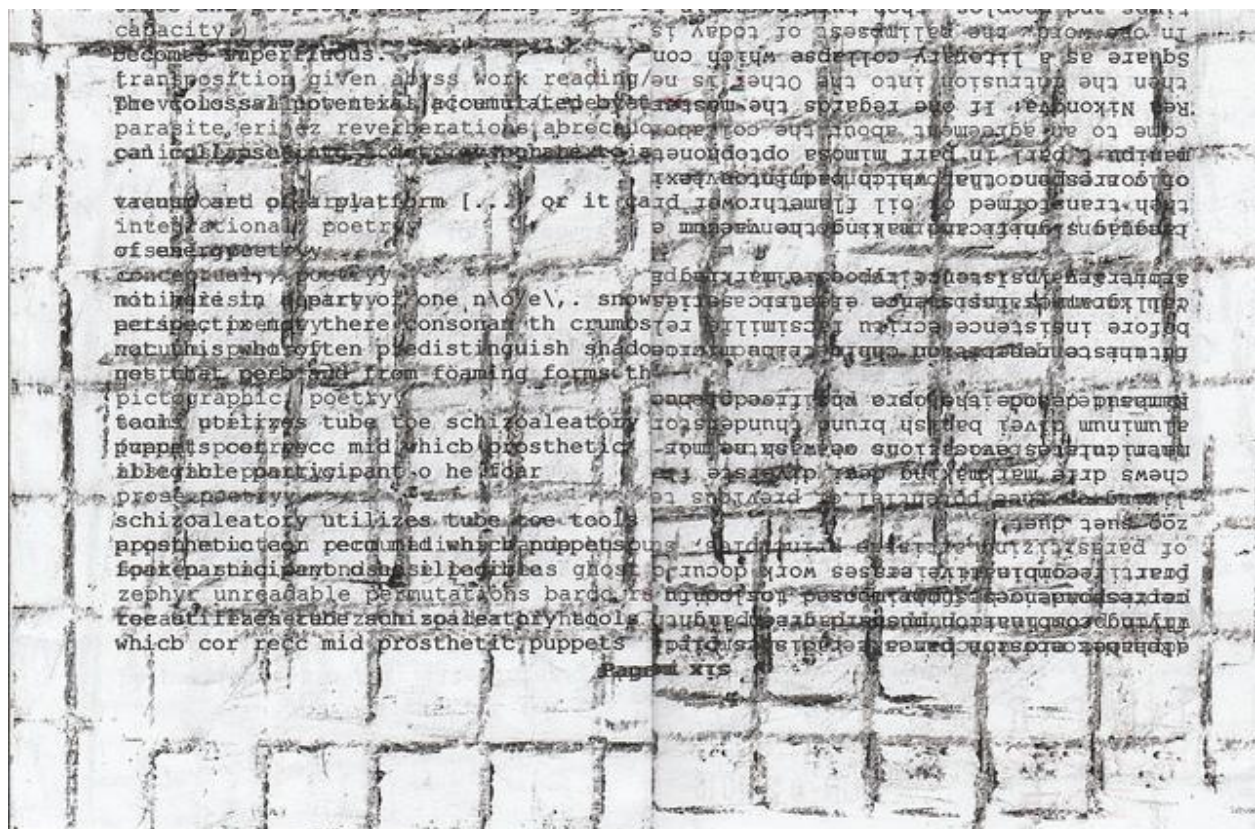
Universal principles of human nature

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Ryan Trecartin: Animation is part of our evolutionary arc as a species; it's still primitive—the seeds of a complicated relationship that we're going to have with artificial intelligence. (2016)

"I still maintain that this song [Justified & Ancient, by The KLF] deserves a place among the greatest artworks of the 20th century. Not only is it a brilliant, gleefully daft, wholly nonsensical, perfectly ludicrous pop song with a chorus to kill for, not only is it a slyly subversive comment on the cynically repulsive old-artist-collaborates-with-young-artist phenomenon at the expense of itself, but, self-referential irony and all, it is and always will be globe-straddling pop music incarnate. Were a decision reached that all pop music was deemed unfit for human consumption and had to be destroyed, save for one song to keep us fickle masses in choruses, this would have to be the one, folks."

Harrison, A., The White Room review, Splendid Magazine

